

Linguopoetic and Compositional Means of Expressing Poetic Images in Uzbek and Karakalpak Poetry

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ABSTRACT

The article comparatively examines the phonetic, lexical-semantic, syntactic, textual and compositional formation of poetic images in Uzbek and Karakalpak poetry. Poems by A. O'ktam, U. Azim, T. Jumamuratov and I. Yusupov are analysed. The study identifies phonetic inversion, colour antithesis, nomination chains, dialogue, irony and compositional closure as major image-forming mechanisms. A poetic image is interpreted as a multilayered artistic structure produced through the interaction and gradual textual development of linguistic units.

Keywords: Poetic image, linguopoetics, composition, phonetic inversion, colour antithesis, lexical cohesion, nomination chain, dialogue, irony, idiostyle.

INTRODUCTION

A poetic image is not equal to the object mentioned in the poem or to the specific trope that represents it. It arises as a result of the relationship between the lexical meaning, sound construction, grammatical form, syntactic position, and compositional function of a word. Although metaphor, simile, epithet, metonymy, and symbol are considered important means of image, none of them individually determine the full semantic scope of the image.

The scientist Roman Jakobson explains the important feature of the poetic function by the transfer of the similarity relations at the level of selection to the level of combination. As a result, similar sounds, grammatical forms and syntactic constructions come side by side in the text, creating semantic comparison and equivalence [5].

The scientist Yu. M. Lotman evaluates the poetic text as a complex system in which the phonological, lexical-semantic, grammatical and compositional levels interact. According to him, the unit repeated in the poem may not change in form, but acquires an additional meaning in each new textual position [6: 35-68, 116-143].

Scholars M. A. K. Halliday and R. Hasan include references, ellipsis, repetition, synonymy, lexical cooperation and units belonging to the same semantic field among the means of ensuring the integrity of the text [10: 1-30, 274-292]. In a poetic text, these means are not limited to grammatical connection, but also provide the semantic cohesion of the central image.

The scientist I. R. Galperin studies the categories of text in relation to information, cohesion, retrospection, prospection, modality and completeness. His views are important in explaining the nature of the ending of the poem as a reinterpretation of previous parts [3: 73-91, 105-116].

The purpose of the article is to identify the linguopoetic and compositional mechanisms that form the poetic image in the works of Uzbek and Karakalpak poets, as well as to provide a comparative coverage of their functions in the author's idiosyncrasy.

MATERIALS AND METHODS

The following poems were selected as the research material: A. Uktam's poems 'Mujda' and 'Oyin'; U. Azim's poem 'Graphics'; T. Jumamuratov's poems 'Uy qasinda sari tal' and 'Balali uy bazar'; I. Yusupov's poem 'Tarezi.'

These works are significant in that they demonstrate various manifestations of image creation mechanisms: semantic unexpectedness and sound play in A. Uktam, color antithesis in U. Azim, chain of nominations and dialogue in T. Jumamuratov,

and the transformation of the object image into a social symbol in I. Yusupov.

The research employed methods of linguopoetic analysis, semantic-component analysis, structural-semiotic analysis, contextual analysis, compositional analysis, and comparative-typological analysis.

RESULTS

At the beginning of the poet A. Uktam's poem 'Mujda,' an emotional tension of unknown cause is depicted:

Everyone is shy of each other,
How does the attack feel in the heart;
A stealthy attack will ignite,
A war waged for friendship. [1: 5]

The lexemes *tortinar*, *xuruj*, *hamla*, *urush* form a semantic field of struggle and clash. In the phrase "War opened for friendship," the meanings of rapprochement and opposition collide at the same point. This oxymoron not only reveals the psychological situation in the poem but also creates anticipation for the next compositional turn.

In the second quartet, human actions and experiences are transferred to household items:

The tandoor shrinks its neck in embarrassment,
The wall feels its decrease,
It's been raining all night.
The matchmaker came to this house for the first time.

The "clenching of the neck" of the tandoor, the "feeling" of the wall's lowness, and the "click" of the rain on the roof are based on animation. However, these objects are not independent characters. They metonymically express the shame, social status and inner excitement of the family members. In this way, the house becomes a holistic organism that perceives the external architectural space.

The line "Sovchi came to this house for the first time" serves as a compositional key. After the conclusion, it becomes clear that the lexemes *huruj*, *hamla* and *urush* did not express a real conflict, but the psychological tension in the matchmaking ceremony.

Model of image development: unknown tension – contradictory vocabulary – house revival – matchmaking message – reinterpretation of previous characters.

Thus, in 'Mujda,' the image is formed not on the basis of a collection of individual metaphors, but on the basis of the retrospective impact of the unexpected ending on the semantics of the entire poem [1: 4].

In A. Uktam's poem 'Game,' the image is formed through the return of sounds in reverse order:

I screamed in the gorge.
 "I am great, great!"
 Returns:
 "Gulu."

'Follow me,' I said.
 "From the future."
 Heard:
 "Lof."

I groaned:
 'Oh, oh, oh.'
 Rumbles:
 "Ho, ho, ho."

[1: 4]

Three phonetic-semantic pairs are formed in the poem: *ulug - gul-u*; *fol - lof*; *oh - ho*. The transformation of the word "great" into "great" reduces a person's claim to greatness to a meaningless sound. The return of the "fortune-teller" as a "lof" exposes the desire to know the future as an unfounded claim. The transformation of *oh* into *ho-ho* turns personal suffering into laughter from the outside world.

Dara is not a passive landscape, but a figurative judge who transforms and evaluates human speech. The lyrical subject seeks

to glorify himself, receive news of the future, and express his suffering; space reveals the hidden essence of every speech act.

The verbs *qaytarilar* – *eshitilar* – *gumburlaydi* form an acoustic gradation. The voice increases from a simple echo to a stern ironic judgment. The division of lines into short lines graphically represents the time between the sound traveling through the gorge and its return.

The image in the poem is formed in the unity of three mechanisms:

sound inversion - graphic parsellation - acoustic gradation = an image of ironic self-exposure. [8: 5]

In the poem 'Graphics' by the poet U. Azim, the experiences of love and separation are expressed through the regular contrast of white and black colors:

Your eyes are black, your eyebrows are black,
Your faces are white, your smiles are white.
The stones of reproach in your hands are black,
You look at me so sadly. [1: 85]

Initially, white and black represent external portrait features: eyes and eyebrows are black, and the face and smile are white. Then the colors move from the natural feature of the object to the psychological-moral evaluation. The blackness of the "reproach stones" signifies accusation and pain, while the whiteness of the "sad look" signifies sincerity.

In the next paragraph, colors are transferred to more abstract concepts:

Your forgetting is black, your separation is black,
Your longing is white, your letters are white.
Your presence is between love and passion,
The pain you left for me is white.

The lexemes of "forgetting," "separation," "longing," "letter," "pain" express various states of human relations. However, all of

them are evaluated by white or black color. In this way, colors become an axiological code that regulates the entire lyrical reality.

The phrase "your pain is white" does not fully comply with the traditional model of "white is good, black is evil." Although pain brings pain, in the eyes of the lyrical subject, it is a pure and precious memory because it is left by the beloved. Consequently, color semantics is enriched with individual psychological content while preserving folk symbolic meaning.

In the third stanza, the image of color shifts to time and destiny:

Whether it's evening or morning, my time is dark,
The tears I shed for you are white.
Both your and my happiness is black,
You're thirty-four and you're white.

Although evening and morning are naturally opposite times, for the lyrical subject, both of them are "dark." Separation abolished the natural time difference and subordinated all existence to a single mental state. In "Your hair is white," whiteness, along with purity, also signifies a trace of time, aging, and suffering.

At the end of the poem, this two-color system is contrasted with the "million colors" of the past:

Believe, the heart is pure, fate is determined,
Black and white in our gardens...
I knew a million colors, after all,
When we were happy together.

The compositional contrast divides two eras: present separation – black and white graphics; past happiness – a million-colored world.

The title 'Graphics' also defines this compositional principle of the poem. While graphics in fine arts is based on the contrast of lines and colors, in poetry, life after separation becomes a black-and-white psychological picture.

The color image develops in the following semantic stages: portrait mark – evaluation of experience – memory of attitude – model of fate – lost diversity [1: 85].

In the poem ‘Uy qasinda sari tal’ by the poet T. Jumamuratov, the image of the tree is not presented in a ready-made form. It begins with a small twig found in a field and grows gradually throughout the poem:

Tiny Zuhrajan,
Taking medicine from the field,
He brought the dried fruit,
It's fun to cheer up. [4: 141]

The intensifying form *Kip-kichkene* and the meaning of affection in *Zuhrajan* create a parallel between the child and the branch. Both the shoot and the shoot are small, delicate, and capable of growing.

The subject name will then change to:
It's like a willow on a branch,
There's a repair shop.
I dug the ground, he built it,
The willow produces a swelling.

The nominations *shybiq* (sapling), *sary tal* (young willow), *tal* (willow), and *daraq* (tree) denote different stages in the development of the same referent. The change in nomination reflects not only the natural growth of the object but also the gradual expansion of its figurative and symbolic status.

The action verbs make this process dynamic: *alip keldi* (brought), *jer qazdym* (I dug the ground), *tikti* (planted), *suw quydi* (watered), *japıraq jaydı* (put forth leaves), *boyın sozdi* (grew taller), and *tamır jaydı* (developed roots/spread its roots).

The syntactic parallelism *Men jer qazdym – ol tiki* (“I dug the ground – he planted it”) presents the father and the child as joint agents of the action. Thus, the growth of the tree is represented as the result of family labor and cooperation between generations.

Here's the English translation in an academic style:

It stretched upward toward the world,
It spread its roots deep into the earth.

The directions “toward the world” and “into the depths” form a vertical opposition. The tree reaches upward toward the world while simultaneously extending its roots downward into the earth. Symbolically, this parallels the child's maturation: the child enters the outside world while maintaining a connection with the family and homeland.

In the concluding lines, a private family event is transformed into a universal experience:

If you wish to plant a young willow,
Take it from one of its branches!

The tree is no longer merely a growing object but becomes the source of new saplings and future generations: branch → sapling → tree → shade → source of new saplings → continuity of generations [4: 141].

In T. Jumamuratov's cycle *Balaly Üy Bazar* (*A House with Children Is Like a Bazaar*), the images of children are created not through the author's detailed descriptions but through their actions and direct speech:

Our child became Byron,
Everyone who heard was amazed.
Having smeared himself with porridge,
His clothes and body were all a mess.

The phonetic similarity of *Bayron* – *hayran* – *wayran* constitutes paronomasia. The name “Byron” functions as a reference to high literary culture, whereas *üsti-bası wayran* (“covered in a complete mess”) denotes an ordinary comic domestic situation. The juxtaposition of an elevated literary name with a child's everyday behavior creates a humorous contrast.

The sketch *Mañıray Berme İlaqtay* (*Don't Bleat Like a Kid Goat*) is built around a dialogue between Malika and Murat.

Malika says:

My dear Muratbay,
I will play with you without making you cry.
But when I come near you,
Don't bleat like a little goat.

Murat replies:

My name is Muratbay.
If you play with me without making me cry,
The sore on my face
Itches so much that I cannot bear it.

Malika evaluates the child's crying from the perspective of an outside observer, comparing it to the bleating of a young goat. Murat, however, explains the internal cause of his condition. Thus, the dialogue presents the same event from two perspectives: external observation – the child's fussiness; internal experience – pain and discomfort.

Here, dialogue is more than a simple exchange of speech. It transforms the character from a passive object of the author's description into an independent speaking subject. Each child's speech reflects his or her age, temperament, and level of understanding of the situation.

The metaphor of the bazaar in the title 'Balaly Üy Bazar' generalizes the household as a space filled with many voices, movement, and diversity. The composition of the cycle also resembles a marketplace: each sketch introduces a new voice, character, and family situation. In this way, the image of the household is constructed through a polyphonic system of speech [4: 142-143].

In I. Yusupov's poem 'Tärezi' (*The Scales*), the scales are initially presented as a precise measuring instrument associated with technological progress:

Oh, child, how science has advanced,
How technology has developed!
Dividing even a tiny weight into a thousand parts,
The scales measure without error. [9: 90-92]

The lexemes science, technology, weight, measurement, and scales constitute the semantic field of precision and measurement. Modern scales accurately determine physical weight.

In the next stanza, however, the semantic direction of the object changes dramatically:

Yet there are matters
That cannot be judged by reason alone.
There exists another kind of scale –
One that measures human beings.

The expression "scales that measure people" transforms the scales from a physical instrument into a socio-moral symbol. The issue is no longer the weight of a person's body but rather who determines a person's value in society and according to what criteria.

The poet ironically depicts the primitive construction of these "scales":

Splitting a gourd into two halves,
Hanging three hemp ropes from it,
With weights made from lumps of clay,
They call it a measuring scale.

The juxtaposition of the modern technological era with scales made from clay and rope creates a historical and technological contrast. Society has advanced technologically, yet it continues to evaluate people according to outdated and subjective standards.

Later, the scales are referred to through successive renamings: *tärezi* (measuring instrument), gourd scales (a folk but subjective system of evaluation), *bezben* (a social mechanism that determines human destiny), and stone weight (the social importance or status demanded by society).

The image of the stone weight unites physical and social meanings:

If you possess enough "weight,"
Everyone knows who you will become.

It is not a person's knowledge, skills, or moral qualities that determine social standing but rather his or her "weight." Thus, the stone becomes a symbol of authority, prestige, and social status.

Even if you are
A famous scholar or master craftsman,
Afterwards you will remain outside,
Unable to enter the assembly...

A scholar or craftsman may be worthy because of knowledge and labor. Yet if he lacks sufficient "weight" on these false scales, he remains excluded from the sphere where public decisions are made.

The poem concludes with the lines:
Long live the people's scales that measure human beings!

Grammatically, this is constructed as praise or acclaim. However, because the preceding stanzas have already exposed the injustice of these "people's scales," the expression "Long live" becomes bitter irony. A grammatically positive form conveys a pragmatically negative meaning.

The compositional transformation of the image of the scales can be represented as follows:

precise measuring instrument → means of measuring people →
subjective social criterion → mechanism of exclusion → satirical
symbol of injustice [9: 90-92].

DISCUSSION

In U. Azim's poem 'Grafika' (*Graphics*) and I. Yusupov's 'Tärezi' (*The Scales*), abstract meanings are expressed through

concrete object-based models. In 'Grafika,' this model is represented by color, whereas in 'Tärezi,' it is embodied in the measuring instrument.

Criterion	'Graphics' by U. Azim	I. Yusupov's 'Tärezi'
Central image	black and white	scales and weights
Initial meaning	exterior portrait and natural color	weighing instrument
Contextual meaning	love, parting, memory, destiny	the social criterion of human dignity
Fundamental contradiction	white ↔ black	light ↔ heavy
Compositional movement	from portrait to philosophy of fate	from technology to social criticism
Evaluation property	psychological-lyrical	satirical-social
Conclusion	a million paints in the past	Irony in the form of "let him die"

I've translated your text into formal academic English suitable for a journal article or dissertation.

In U. Azim's poetry, colors become a system for evaluating the inner world of the lyrical subject. In contrast, in I. Yusupov's poetry, the image of the scales exposes the mechanism through which human worth is assessed in society. Thus, the image in the former poem is directed toward an individual-psychological generalization, whereas in the latter it develops into a socio-satirical one.

The common feature of these poems lies in the fact that a concrete object or attribute serves as a model for abstract relationships: white–black symbolizes the evaluation of love and destiny, while light–heavy represents the assessment of a person's value in society.

In A. O'ktam's poem 'Mujda' (*Good News*) and I. Yusupov's 'Tärezi' (*The Scales*), the ending functions as a means of reinterpreting the preceding lines. However, this reinterpretation serves different purposes in the two poems. In 'Mujda,' the information contained in the line "For the first time, a

matchmaker came to this house" clarifies the meanings of the earlier words "attack," "assault," and "war." The conclusion reveals the domestic and psychological situation concealed within the text. In "Tärezi," by contrast, the expression "Long live!" intensifies the social criticism developed throughout the poem. Rather than resolving the central issue, it juxtaposes an outwardly laudatory grammatical form with an implicit negation, thereby producing an ironic judgment.

Accordingly, the ending in "Mujda" functions as a semantic resolution, whereas in "Tärezi" it serves as a satirical verdict.

The analysis reveals distinctive models of image construction in the poetry of the selected authors.

Poet	Dominant Device	Compositional Model	Resulting Image
A. O'ktam	Sound inversion, parcellation, oxymoron	Delayed semantic revelation	Intellectual irony
U. Azim	Color antithesis, repetition, parallelism	Retrospective transition from two colors to "a million colors"	Psychological image of separation
T. Jumamuratov	Chain of nominations, action verbs, dialogue	Growth narrative and montage of family scenes	Continuity of generations and household polyphony
I. Yusupov	Object symbolism, renaming, irony	Transition from a technical object to a social generalization	Critique of false criteria of social evaluation

In A. O'ktam's idiostyle, the dominant feature is the ability to bring a concise poetic text to a sharp semantic turning point. U. Azim divides emotional experience into opposing poles through the repeated use of color imagery. T. Jumamuratov develops the poetic image through temporal progression, movement, and family discourse. I. Yusupov transforms an ordinary object into a satirical symbol for evaluating the moral condition of society.

Thus, an author's idiostyle is determined not merely by the frequent use of particular tropes. Rather, it is characterized by the author's consistent method of selecting linguistic means, arranging them within the text, and developing them through composition.

CONCLUSION

The findings of the study may be summarized as follows:

1. A poetic image is not simply an isolated metaphor or symbol but an integrated system of phonetic, lexical-semantic, syntactic, textual, and compositional relationships.
2. The nominative core of an image may be expressed by a single lexical unit; however, its complete meaning unfolds through repetition, renaming, contextual interaction, and compositional development.
3. In A. O'ktam's poem 'O'yin' (*The Game*), sound inversion functions not only as an acoustic play on sounds but also as a mechanism of ironic negation of the lyrical subject's claim.
4. In 'Mujda,' the compositional ending retrospectively reinterprets the lexical units introduced earlier in the poem. As a result, the vocabulary of conflict comes to express the psychological tension associated with the traditional matchmaking ceremony.
5. In U. Azim's poem 'Grafika' (*Graphics*), the colors white and black evolve from elements of external portraiture into psychological, axiological, and philosophical images.
6. In T. Jumamuratov's poem 'Üy Qasynda Sary Tal' (*The Yellow Willow Beside the House*), the chain of nominations represents successive stages in the development of a single referent, transforming the image of the sapling into a symbol of generational continuity.
7. In the cycle 'Balaly Üy Bazar' (*A House with Children Is Like a Bazaar*), dialogue transforms the child from a passive object of authorial description into an independent speaking subject. The coexistence of multiple voices creates a polyphonic image of the household.

8. In I. Yusupov's poem 'Tärezi' (*The Scales*), the scales evolve from an instrument for measuring physical weight into a symbol of a social mechanism based on the subjective evaluation of human worth.
9. The compositional ending performs different functions in different poems: it clarifies the situation, re-evaluates preceding images, or produces an ironic judgment through a grammatically positive form.
10. An author's idiostyle is determined not by the number of artistic devices employed but by the stable compositional model through which these devices are integrated and transformed into an artistic generalization.

Comparative analysis demonstrates that the formation of the poetic image proceeds through three successive stages:

nominative foundation → linguopoetic relationships →
compositional generalization.

Therefore, the analysis of a poetic image should not be confined to identifying individual tropes. A comprehensive approach must also examine the position of linguistic units within the text, their repetition, phonetic organization, syntactic relations, processes of renaming, and their interaction with the compositional ending.

Here is the reference list translated into English while preserving standard academic bibliographic style.

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